New Victor Records

for

May 1916

This supplement contains the new records for May — also the April records

BRASLAU

CARUSO

CULP

ELMAN

GLUCK

JOURNET

Artists who have made Red Seal Records for May

New Victor Records

for May 1916

These records are the latest additions to the great Library of Music which is listed in the Victor Record Catalogue. A new Supplement is issued on the 28th of every month the records being available on and after that date.

RED SEAL RECORDS

CARUSO, Enrico

87243 O sole mio (*My Sunshine*) (G. Capurro-E. di Capua) 10-in. $2.00

Of Neapolitan songs there is no end, and a complete collection would be as large as an *Encyclopedia Britannica*. From this immense number the Victor aims to select only the most popular, and those with real musical and literary merit. Such a song is di Capua's beautiful "*O sole mio,*" which has become known all over the world.

It is one of the lighter Neapolitan songs, full of grace and melody of the South, and its lilt and brightness are redolent of the joy of life as it is lived in sunny Naples.

This beautiful and appealing gem of folk-song is sung in a most delightful manner by the greatest of tenors. (In Italian.)

The Chapman translation, from the Schirmer edition of "Neapolitan Songs," is given here by permission.

Oh! what's so fine, dear, as a day of sunshine?
The sky is clear at last, the rain and storm is past,
Through air so cool, so bright, comes the festal sunlight,
Oh! what's so fine, dear, as a day of sunshine?

Another sunlight,
Far lovelier lies,
Oh! my own sunshine,
In your dear eyes!

When day is ending and the sun's descending,
A tender sadness pervades my gladness;
I long to linger underneath your window,
When day is ending and the sun's descending.
Another sunlight, etc.

Copy't G. Schirmer

CULP, Julia

64554 Mondnacht (*Moonlight*) (Schumann) 10-in. $1.00

Of Schumann's two hundred and forty-five songs, twenty have been pronounced so superlatively good that the composer's place among the greatest of song writers is forever assured. The exquisite *Mondnacht*

RED SEAL RECORDS—Continued

(Op. 39, No. 5) belongs to this smaller division, and it is indeed one of the most beautiful and fascinating of the Master's compositions. If the quiet calm of a perfect night can be described in poetry and music, then Schumann has portrayed it here.

Unfortunately, there are very few public singers who are capable of giving such a song as this its proper expression. Mme. Culp, however, is one of those rare singers, and as an interpreter of Schumann *lieder* has few equals.

Although it is undeniable that these songs suffer somewhat in translation, we cannot but praise this admirable English rendering, which is from the Ditson edition. The pianoforte accompaniment is by Coenraad V. Bos. (In German.)

Song of Night

It was as though the heaven
  Had kissed the earth asleep,
That she, in flow'r light-lying,
  A dreamy faith should keep.
The wind was softly sighing,
  The grain it scarce could move,
In far off woodlands dying,
  The sky was clear above.
My soul her wings extended,
  And o'er the land away
Her silent flight she wended
  As though her home there lay.

Copy't Oliver Ditson Company

BRASLAU, Sophie

64540 Last Night (Kjerulf) 10-in. $1.00

Everyone knows this dainty love lyric, translated from the Swedish of Winther by Theo. Marzials. Many settings of the poem have been written, the best known being that of Halfdan Kjerulf (1815-1868), the Norwegian composer of so many beautiful songs.

Miss Braslau sings this delightful old sentimental number with much charm.

ELMAN, Mischa

64537 Country Dance (*Ländlicher Tanz*) (Weber-Elman) 10-in $1.00

Mr. Elman gives us this month an attractive arrangement which he has made of Weber's spirited Country Dance, a taking little number with a lilting rhythm.

The artist gives here a fine exhibition of skill, playing with captivating grace and delicacy.

Mr. Golde accompanies the violinist with accuracy and sympathetic appreciation.

RED SEAL RECORDS—Continued

GLUCK, Alma

74465 Listen to the Mocking Bird (Septimus Winner)
(Bird Voices by Charles Kellogg) 12-in. $1.50

"Listen to the Mocking-Bird" was written by Septimus Winner in 1855, under his pen name of "Alice Hawthorne." It was composed for Dick Milburn, a colored man who wandered about Philadelphia whistling like a mocking-bird. The song at once caught the public ear and paid its publishers enormous profits.

This charming old ballad, once the most popular of American songs, is still remembered by the older generation.

The song has now been revived by the Victor in a most attractive form. Alma Gluck, whose records of "Carry Me Back to Old Virginny" and "Old Black Joe" and the Gluck-Homer "Whispering Hope" have been so widely distributed, gives a most delightful rendition, with some real mocking-bird calls by that famous "Nature Singer," Charles Kellogg.

64560 La Bohême—*Musetta Waltz* (Puccini) 10-in. $1.00

This charming waltz is sung in Act II, the scene representing the terraces of the *Café Momus,* where the artists are holding a carnival. Puccini has pictured with masterly skill the noisy, bustling activity of this scene, and the boisterous merriment of the gay revelers. The Bohemians of Act I are seated at a table with *Mimi,* when *Musetta,* an old flame of *Marcel's,* appears with her latest conquest, a foolish and ancient beau named *Alcindoro. Marcel* pretends not to see her, but *Musetta* is determined on a reconciliation, and soon gets rid of her elderly admirer and joins her old friends. The gem of this gay scene is the waltz of *Musetta,* which Mme. Gluck sings here with spirit, fluency and skill.

After the singing of the waltz the fun becomes fast and furious, and *Musetta* is finally carried off on the shoulders of her friends, while the foolish old banker, *Alcindoro,* is left to pay the bills of the entire party.

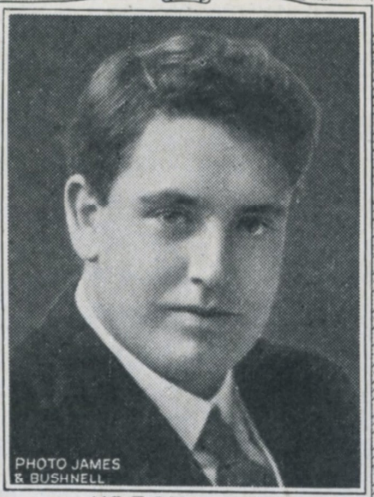
JOURNET, Marcel

74464 Hymne Imperial Russe (*Russian National Hymn "God Save the Czar"; 1st verse, Russian; 2d verse, French*) (Alexis Lvoff) 12-in $1.50

Until 1837 Russia had no National anthem save the air to which we have fitted "My Country 'Tis of Thee," and which is also used by Great Britain for "God Save the King," by Germany for "Heil dir im Siegerkranz."

In December, 1837, however, at the Grand Theatre, Moscow, "God Save the Czar," with its noble and dignified air, was performed for the first time. The composer was Colonel Lvoff (spelled variously "Lvov," "Lwoff" and "Lvoff"), and in reward for his work Czar

KREISLER



McCORMACK

RUFFO

SCHUMANN-HEINK

WHITEHILL

WITHERSPOON

Artists who have made Red Seal Records for May

RED SEAL RECORDS—Continued

Nicholas presented him with a gold snuff-box set with diamonds, and ordered that the words "God Protect the Czar" be added to the armorial bearings of the Lvoff family.

The text is by Joukowsky, who suggested to Glinka his most famous opera, "A Life for the Czar." The Russian hymn has been used with striking effect by Tschaikowsky in his *Marche Slave* and "1812 Overture."

In honor of the cordial relations now existing between Russia and France Mr. Journet sings the number in both Russian and French.

KREISLER, Fritz

74463 Wienerisch (*Viennese Waltz*) (Leopold Godowsky) 12-in. $1.50

Among the new numbers recently played by Mr. Kreisler, this charming waltz is especially interesting, and shows that Godowsky is a master hand at keen musical characterization and delicate harmonic suggestion.

Mr. Kreisler has given an exquisite interpretation of this charming little gem. Pianoforte by Carl Lamson.

McCORMACK, John

64559 The Old Refrain (Mattullath-Kreisler) 10-in. $1.00

One of the great successes of Mr. McCormack's concert tour has been this delightful little number, which Mr. Kreisler has arranged from an old Viennese folk-song.

Miss Alice Mattullath has provided an excellent text and Mr. Kreisler has written an admirable accompaniment and dedicated the whole to his friend, John McCormack.

We predict that the record of this beautiful song will be one of the most popular in the tenor's list.

McCORMACK-KREISLER

87232 Flirtation (*Das Fensterln*) (Meyer-Helmund) 10-in. $2.00

It is to be regretted that the beautiful songs of Meyer-Helmund are so seldom given, and Mr. McCormack deserves the thanks of music-lovers for his revival of this charming "Flirtation."

The record is an altogether delightful one, with Mr. Kreisler's fine obbligato, Mr. Schwat's pianoforte accompaniment, and Miss Mattullath's excellent English version, given below by permission of the publisher, Carl Fischer. (Copyright, 1912.)

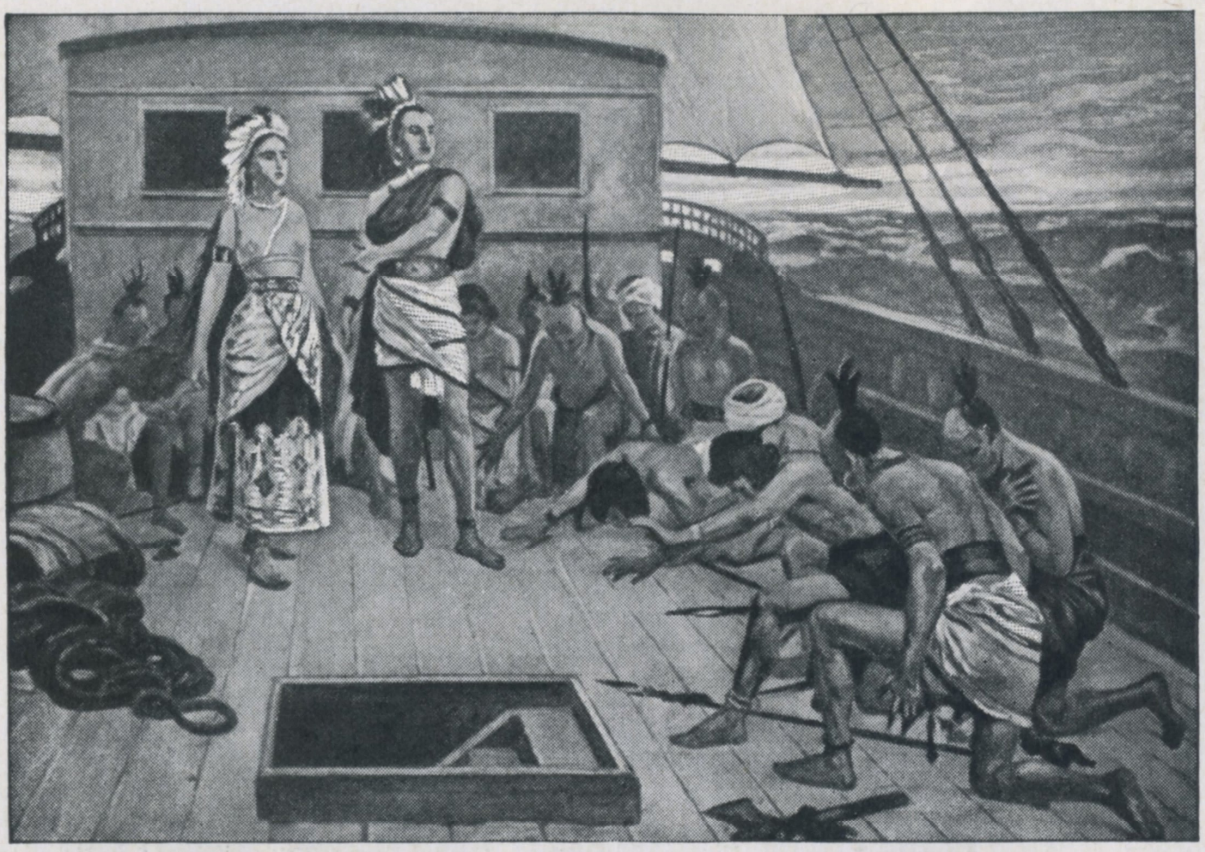
German

Sie machen dir Complimente
Und senden dir Blumen in's Haus,
Doch du, du kleine Coquette,
Du lachst sie ja Alle nur aus!
Du lässt es dir lächelnd gefallen,
Ich weiss es, nur mich hast du lieb!
Ich stahl dir manchen Kuss von den Lippen,
Doch du vergabst gleich dem Dieb!

English

They send you their violets and roses,
And whisper their flatteries sweet,
While you are gaily coquetting;
You laugh at the swain at your feet!
And though you may smile at the others,
You love me, that is my belief.
Ah! many the kisses I've stolen,
And you have pardoned the thief!

RED SEAL RECORDS—Continued



VICTOR BOOK OF THE OPERA **Act III—Deck of Don Pedro's Ship**

RUFFO, Titta

87223 L'Africana—*All 'erta, Marinar! (What Ho, Mariners!)* (Meyerbeer) 10-in. $2.00

L'Africana (French, *L'Africaine;* German, *Die Afrikanerin;* English, *The African*).

Text by Scribe; music by Meyerbeer. First given at the *Opéra,* Paris, April 28, 1865. First London production, in Italian, at Covent Garden, July 22, 1865; and in English, October 21, 1865. First United States performance December 1, 1865, with a cast including Saxe, Batteo, Naudin and Faure. Many productions have since been given, and Minnie Hauk, Mme. Moran-Oldin, Mme. Bettaque, Mme. Breval, Lillian Nordica and Mme. Litvinne are some of the famous *prima donne* who have appeared as *Selika. Vasco di Gama* has been sung by Campanini, Giannini, Perotti, Grienauer, Dippel, de Reszke and Tamagno; and *Nelusko* by Faure, Scotti, Stracciari and Campanari.

This air of the African, *Nelusko,* occurs in Act III. *Don Pedro* has not only caused *Vasco,* the young explorer, to be thrown into prison, but has taken his plans and set sail with his wife, *Inez,* and the two slaves, *Selika* and *Nelusko* (brought back from Africa by *Vasco* on a previous voyage), with the idea of discovering the unknown land dreamed of by *Vasco.* Act III shows the decks of *Don Pedro's* vessel. *Nelusko,* who is secretly plotting to destroy the ship, comes on deck and

RED SEAL RECORDS—Continued

RUFFO, Titta—Continued

warns the sailors to keep to the north, pretending that danger lies on the course they are pursuing.

Although Ruffo has never sung this rôle in America, his *Nelusko* is famous in Europe and South America. He sings this short declamation in magnificent style. (In Italian.)

NELUSKO:
Olà! marinar!
Muta il vento—pronti alle vele
Tutte correte—il vento muta
Volgete al nord—Vedete in fondo là
I segni precursor del terr bil uragan,
Volgete al nord—oppur persi siam!

NELUSKO:
What ho, mariners!
The wind hath changed, quickly man the yards!
Keep well round to the north,
See ye not, afar, the dread precursors of the fearful hurricane?
Keep to the north, I say, or we are lost!

SCHUMANN-HEINK, Ernestine

88548 Before the Crucifix
(Princess Gabriele Wrede-Frank La Forge) 12-in. $3.00

Of the new group of English songs which Mme. Schumann-Heink has been using this season, perhaps the most impressive is Mr. La Forge's setting of a poem by Princess Gabriele Wrede, *Dinanzi al Crocifisso*.

It is a sacred song of much beauty, which profoundly moved the great contralto's audiences in the cities where she gave it. The English version, which Mme. Schumann-Heink uses, is by Robert Huntington.

WITHERSPOON, Herbert

64533 Rose-Marie (Weatherly-Molloy) 10-in. $1.00

Mr. Witherspoon has chosen for his May record that charming old Molloy ballad, "Rose-Marie." James Lyman Molloy (1837-1912) wrote numerous songs and Irish ballads, many of which, such as "Love's Old Sweet Song," "Kerry Dance" and "Vagabond," are still popular. This accomplished lawyer-composer had a rare gift of melody and a fine musical instinct, and many of his songs are very beautiful. It is a trifle exasperating to note that Mr. Fuller-Maitland, in Grove's Dictionary, makes no mention of Molloy as an English composer, and there would seem to be small excuse for deliberately ignoring a man whose songs have given pleasure to millions of hearers.

WHITEHILL, Clarence

74452 Some Day (Hugh Conway-Milton Wellings) 12-in. $1.50

Milton Wellings' setting of the beautiful words by Hugh Conway is a favorite ballad with very many persons, who will be delighted at the opportunity of obtaining such a fine record of this dear old song. Mr. Whitehill sings the verses with much expression and just the right degree of pathos.

EDUCATIONAL RECORDS

55072 12 in. 1.50

Hymn to John the Baptist (770 A. D.) (Announced) *In Latin*
(2) **Major, Chromatic and Minor Scales** (Announced) Olive Kline
The Hymn of Charlemagne (*Veni Creator Spiritus*) (2) **Lament for Charlemagne** (814 A. D.) *In Latin* Reinald Werrenrath

A very notable addition to the Ancient Music History is made in these fine records. Comparatively few are aware of the origin of the syllable names of our scale. The scale itself is, of course, one of the old Greek modes, and was obtained by placing one tetrachord upon another, with a whole tone interval between.

Guido of Arezzo, a Benedictine monk, conceived the idea of naming these tones for singing, thus beginning the art of solfeggio. Finding an old Latin hymn written by Diaconus in 770, the lines of which began on successively higher tones of the scale, he took the first Latin syllable of each line for the scale names. The lines are

UT queant laxis
REsonare fibris
MIra gestorum
FAmuli tuorum
SOLve polluti
LAbii reatum
Sancte Joannes

An announcement has been made in the record because of its historic importance, and the chromatic scale and the different forms of the minor scale have been added.

"The Hymn of Charlemagne" (*Veni Creator Spiritus*), is the Gregorian Chant ascribed to Charlemagne and used by the army of Jeanne d'Arc before battle. Many music scholars have thought that this hymn is as old as Bishop Ambrose of Milan. It is of interest to know that the text of the same hymn is the foundation of the first part of Gustav Mahler's Eighth Symphony, just produced in this country.

The "Lament for Charlemagne" is one of the very oldest musical manuscripts in existence. It was sung in 814 A. D., upon the death of the famous Emperor of the Franks. This unusual record is issued especially to illustrate the study of music history, and will be sure to attract the attention of all music students.

EDUCATIONAL RECORDS—Continued

45083 10in. 1.00

Tu se' morta (*Thou Art Dead*) (*From "Orfeo"*) (Monteverde) *In Italian* Reinald Werrenrath

Douce dame jolie (Machault) (1350 A. D.) (2) **L'espoir que j'ai** (Jannequin) (1530 A. D.) *In French* Lambert Murphy

The subject of this monologue is Orpheus' lament over the lost Eurydice, a theme which interested all early writers of opera. Claudio Monteverde (1568-1643) was the father of modern instrumentation. Departing from the heavy stilted style of long sustained notes first employed by the Florentines, he wrote accompaniments in more vivacious rhythm, and first scored tremolo parts for the violin. The opera "Orfeo" was written for the wedding of the son of the Duke of Mantua, Monteverde's patron, with Margherita of Savoy, in 1607.

Guillaume de Machault (1295-1377) was an early French Troubadour who followed the fortunes of Jean, Duke of Luxembourg, later King of Bohemia. His early chansons were addressed to Agnes of Navarre, his later ones to the Countess of Foix, the sister of King Charles of Navarre. Addressing his lady, he declares "All the years of my life I have served you humbly, without deceit."

Clement Jannequin, a celebrated musician of the sixteenth century, in the reign of Francis I, is the composer of the chanson, *"L'espoir que j'ai."* He sings to his lady, "The hope I have of finding favor in your eyes, and of some day obtaining the desire of my heart, holds me captive, awaiting your decision. But if the future brings no reward, my heart will lose its hope and love will depart."

17964 10in. 75c

Quartet in C Minor—*Menuetto* (Beethoven) (Op. 18, No. 4) Victor String Quartet

Quartet in F Major—*Scherzo* (Beethoven) (Op. 18, No. 1) Victor String Quartet

Beethoven took the formal movements of the sonata as established by the classical school, and made them romantic in character. The minuet was the graceful dance movement which occupied third place in quartets and sonatas. The composer made this movement a true expression of himself by introducing instrumental effects and harmonic variety without departing from the original design. In changing the minuet movement into the scherzo, Beethoven invented one of the most effective of modern art forms, capable of expressing a lighter, more humorous vein of thought than any other movement. At the same time, the scherzo affords a distinct contrast with the slower movements of the quartet form.

Scholarly renditions of the minuet movement of the C Minor Quartet (the Scherzo of which was issued in March) and the Scherzo from another Quartet in F Major, are here presented. The Victor organization plays each number with fine balance and give an intelligent interpretation of the great master's interesting quartets.

INSTRUMENTAL RECORDS

17976 10in. 75c
The Lambs' March (John Philip Sousa) — Sousa's Band
The Gliding Girl (John Philip Sousa) — Sousa's Band

A new march, dedicated to the Lambs' Club, of which the "March King" is an enthusiastic member, and a charming concert number which has made a hit at the Hippodrome concerts, are the Sousa offerings for the May list.

Mr. Sousa recently reached his sixty-first birthday, and this was made the occasion for a general celebration at the Hippodrome, where the famous conductor has made one of the biggest successes of his career.

35525 12in. 1.25
Gems of Stephen Foster (*American Fantasia*) — Conway's Band
"Come Where My Love Lies Dreaming"—"Old Dog Tray"—"Ring de Banjo"—"Willie We Have Missed You"—"Nellie Was a Lady"—"Hard Times Come Again No More"—"Old Folks at Home"
Memories of the War—1861-63 (L. P. Laurendeau) — Conway's Band
"Tramp, the Boys are Marching"—"John Brown's Body"—"When Johnny Comes Marching Home"—"Marching Through Georgia"—"The Battle Cry of Freedom"—"Arkansaw Traveler"—Bugle Calls and Drums—"Dixie"—"Star Spangled Banner"

Two splendid medleys of melodies of the past which will revive memories both sad and pleasant. Fifteen airs are included in the two faces of the double, and the numbers are played by Conway with the requisite dash and spirit, or pathos, according to the selection.

Other instrumental medleys of the old songs will be issued if these meet with your favor.

17978 10in. 75c
Operatic Rag (Lenzberg) . (*Cembalom Solo*) — Joseph Moskowitz
Panama Pacific Drag (Edwards) (*Cembalom Solo*) — Joseph Moskowitz

Mr. Moskowitz' May selections, in contrast to the typical Hungarian numbers in April, are more in the popular style, showing that he is at home in any class of music. These beautifully toned reproductions have made a tremendous hit with our customers.

17979 10in. 75c
I Hear You Calling Me (Charles Marshall) — Neapolitan Trio
Little Grey Home in the West (Herman Löhr) — Venetian Trio

For a friendly May competition, each of these trios has selected a popular concert ballad, and it is hard to choose between them. Nothing need be said about these two numbers, as everybody knows what a great vogue both have had.

Both seem especially attractive in instrumental form, and this double is likely to find its way well toward the head of the Victor's fine Trio list.

INSTRUMENTAL RECORDS—Continued

OLD PAINTING

Haydn Crossing to England

35520 12in. 1.25
Military Symphony—*Minuet* (*Third Movement*)
Military Symphony—*Presto* (*Fourth Movement—Finale*)
Victor Concert Orchestra

The enthusiastic approval given to the complete presentation of the "Surprise Symphony" has encouraged the Victor to give another of Haydn's works, and the final two movements of the great symphony in G Major are now offered to music-lovers.

The composer, before his London visits, seemed to be unconscious of the reputation he had achieved, and was much astonished when a stranger visited him in Germany and said abruptly: "I am Salomon of London, and I wish you to go there at once!" Haydn finally consented, and at the age of sixty set out for the English capital, where he was warmly received and achieved some of his greatest triumphs. It is much to the credit of the English people that they not only appreciated the great composers, Handel, Haydn and Mendelssohn, but were liberal in a financial way. Haydn, in fact, was able to provide for the remainder of his life with the £2500 or so which he earned in the two years in England.

The "Military Symphony" was first performed at Haydn's benefit, May 2, 1794. After the "Surprise" it was probably the most popular of the twelve composed at the instance of Salomon. The charming and graceful *Minuet,* with its single theme, perhaps the most delightful portion of the symphony, is excellently played by the orchestra, the strings being exceptionally effective. The last movement, in Haydn's happiest vein, is playful and vivacious throughout, often broken by unexpected pauses.

It is with much pleasure that the Victor offers this splendid presentation of one of Haydn's master works.

INSTRUMENTAL RECORDS—Continued

17990 10 in. 75c
Spanish Rhapsody (S. Salvetti) — Athenian Mandolin Quartet
Estudiantina Waltz (C. G. Walter) — Athenian Mandolin Quartet

1st Mandolin, Carls De Filippis
2d Mandolin, Amedes De Filippis
Guitar, Rapaele De Filippis
Mandole, Elias Alessios

Berlioz wrote thus of the mandolin: "The mandolin has almost fallen into disuse at present; and this is a pity, for its quality of tone—thin and nasal though it be—has something piquant and original about it which might occasionally be made of effective use. The best known has four double strings; that is to say, four times two strings in unison, and tuned in fifths like a violin. The E strings are of catgut, the A strings of steel, the D strings of copper, and the G strings of catgut covered with silver wire."

The instrument which Berlioz described had a compass from G below the staff to E above.

How astonished Berlioz would be to-day could he hear the modern mandolin, with its great compass, improved strings, and its full clear tone, showing no trace of the thinness which he criticises.

The perfection of the mandolin of to-day is well shown in these renditions by the Athenian Mandolin Quartet, which is composed of four players of Greek descent who have developed the art of ensemble players to a high degree. Three mandolins and a guitar are used.

These two beautiful quartets are likely to arouse much interest among our customers, and their issue will doubtless be followed by requests for additional numbers.

35503 12in. 1.25
Comedy Overture (*Ungarisches Lustspiel*) (Kéler-Béla) — Pietro
Trieste Overture (Pietro) — Pietro

Kéler-Béla's "Overture to a Comedy" is one of the most charming and animated of concert numbers. A rather pompous introduction is followed by a riot of gaiety which is continued to the end, while the engaging melodies that the composer has introduced can be heard threading their way through the flashing changes in the instrumentation.

"Trieste" is a fine overture composed by Pietro himself. Both numbers are splendidly played by this King of the Accordion, who, being the best player in the world, of course makes records *exclusively* for the Victor.

DANCE RECORDS

35526 12in. 1.25
- **Riverside Bells Waltz** (F. W. McKee) — McKee's Orchestra
- **Youth and Beauty Waltz** (F. W. McKee) — McKee's Orchestra

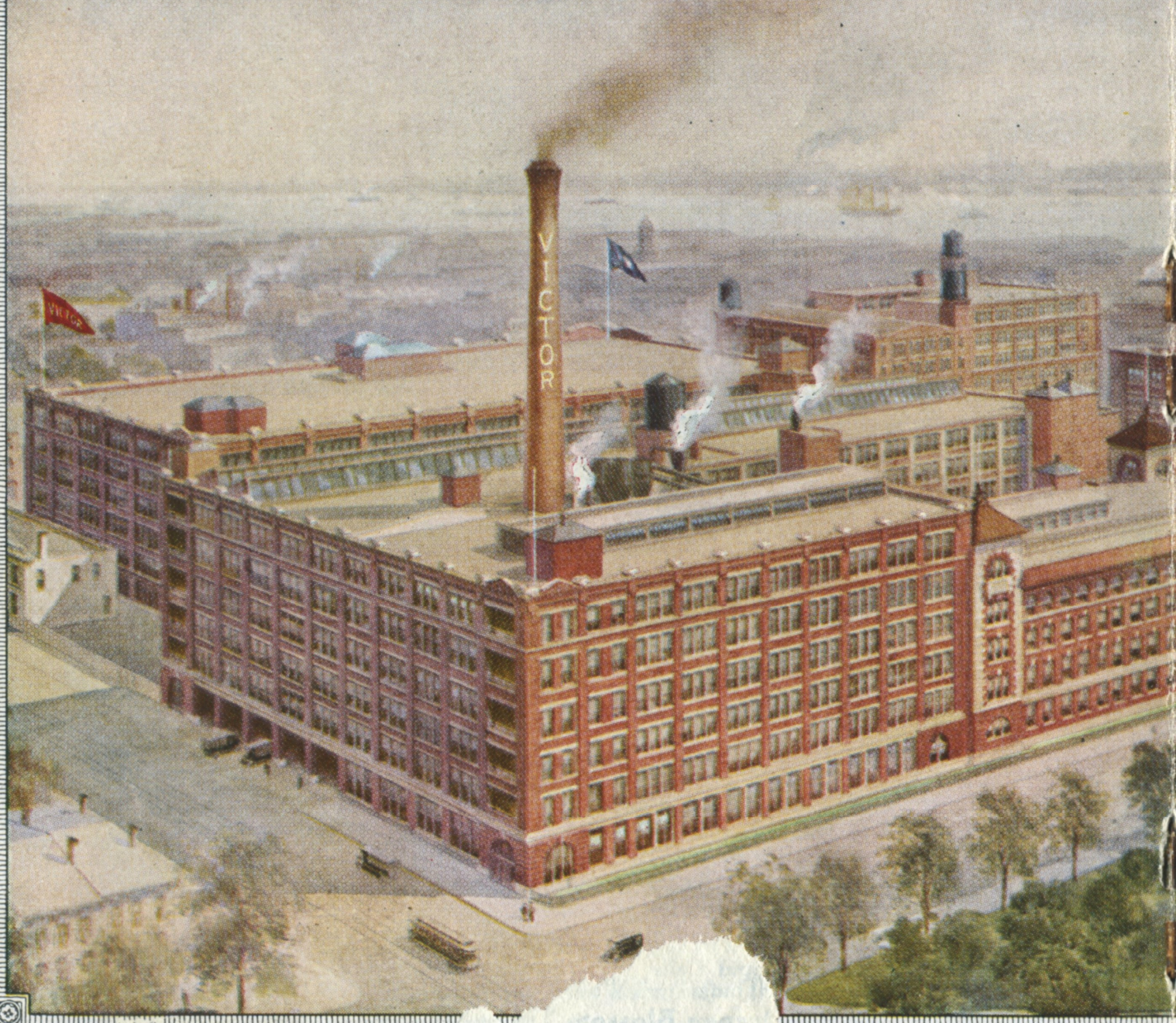
35536 12in. 1.25
- **Kangaroo Hop**—*Fox Trot* (Melville Morris) — Vess Ossman's Banjo Orchestra
- **Merry Whirl**—*One-Step* (Julius Lenzberg) — Vess Ossman's Banjo Orchestra

35539 12in. 1.25
- **Hello, Hawaii, How Are You?**—*Medley Fox Trot* — Victor Mil. Band
  "Hello, Hawaii, How Are You?"–"When You're Down in Louisville"—"That Soothing Symphony"
- **Are You from Dixie?**—*Medley One-Step* — Victor Military Band
  "Are You from Dixie?"—"Little Grey Mother"—"Come Back to Erin, Mona Darling"

35540 12in. 1.25
- **Sybil**—*Medley Fox Trot* (Victor Jacobi) — Victor Military Band
  "When Cupid Calls" (The Rat-tat-tat Song)—"Girls, You Are Such Wonderful Things"—"When Cupid Calls"
- **When It's Orange Blossom Time**—*Medley One-Step* — Victor Military Band
  "When It's Orange Blossom Time in Loveland"—"Could the Dreams of a Dreamer Come True"—"To Lou"—"Oh! You Bundle of Joy"—"My Own Home Town in Ireland"

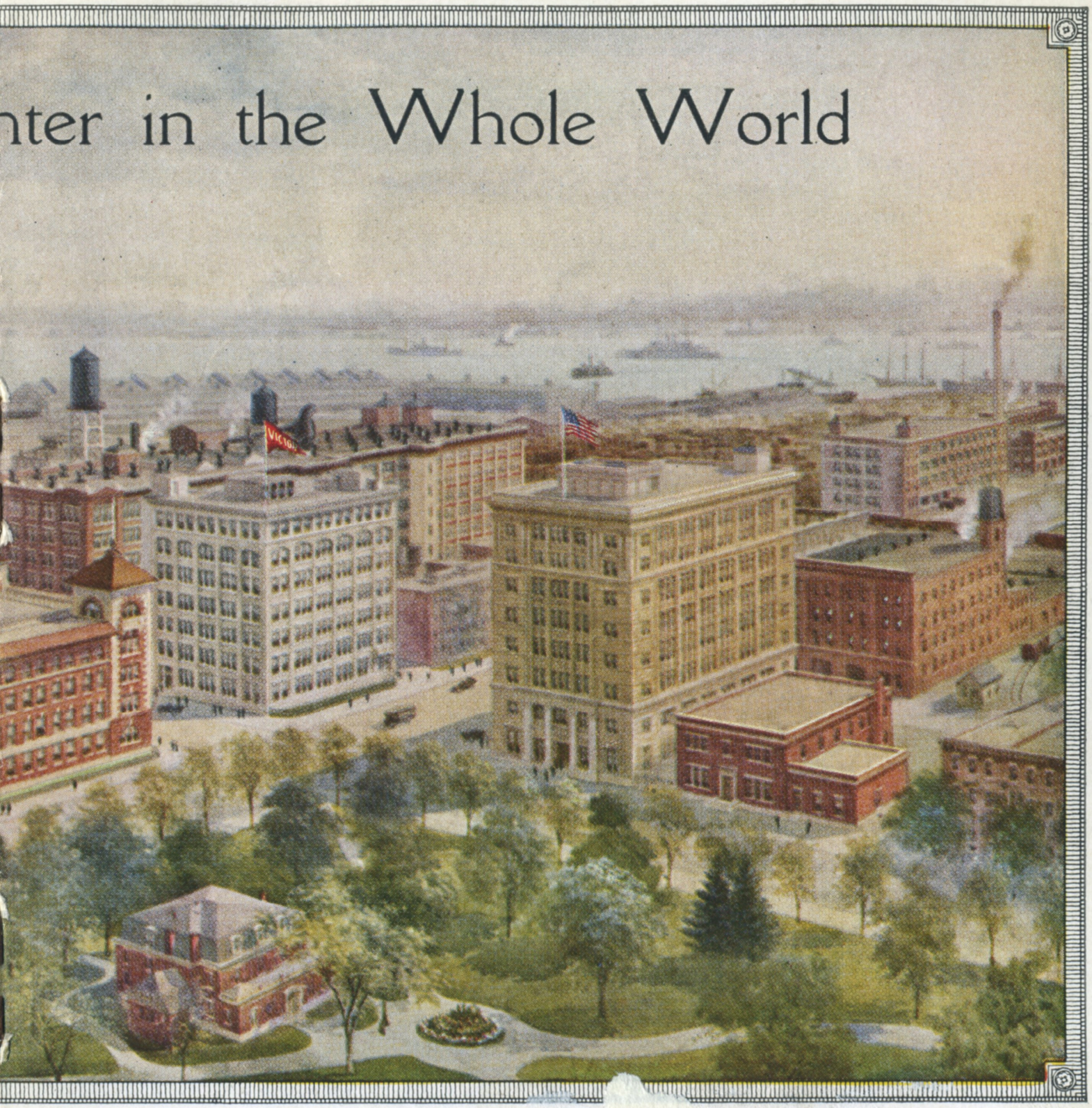
35541 12in. 1.25
- **Wake Up, America!**—*Medley One-Step* — Victor Military Band
  "M-o-t-h-e-r"—"Are You Half the Man Your Mother Thought You'd Be?"—"There's a Broken Heart for Every Light on Broadway"—"Sweet Cider Time When You Were Mine"—"Don't Bite the Hand That's Feeding You"—"Wake Up, America!"
- **Cumberland**—*Medley One-Step* — Victor Military Band
  "Cumberland"—"All Aboard for Chinatown"—"Let My Dream Come True"

The Greatest Musical Cen



To one of these modern steel and concrete that house the giant industry of the Victor and V across the historic Delaware River from the city of Philadelphia, com ding procession of the very greatest artists in the whole world. To- be Caruso; to-morrow it may be Alda, Amato, Bori, Calve, Culp, de Destinn, Farrar, Gadski, Gluck, Hempel, Homer, Martinelli, McCormac Ober, Ruffo, Schumann-Heink, Scotti, Sembrich, Tetrazzini, Whitehill or it may be several of them assembling to unite in making a masterpiece like the "Sextette from Lucia." Or it may be Paderewski, Elman, Kreisler;

nter in the Whole World



or Harry Lauder; and then again it might be Sousa and his Band, or some other organization.

But whoever it is or whatever the organization, it is certain that within the walls of these buildings is heard, day in and day out, year in and year out, a variety of music such as no other place on earth has ever heard.

And unlike music that is heard in any other place, which is only a momentary pleasure ending with its rendition, Victor music lives forever. From its beginning in the Recording Laboratory, it goes through the various processes necessary to its perpetuation, and eventually leaves the Shipping Department to be heard again and again in millions of homes throughout the world.

INSTRUMENTAL RECORDS—Continued

45085 10in. 1.00
Narcissus (Ethelbert Nevin)
Charles Kellogg, "The Nature Singer," and Victor Orchestra
Serenade (Moszkowski)
Charles Kellogg, "The Nature Singer," and Victor Orchestra

Two beautiful light classics which seem especially attractive when embellished with Mr. Kellogg's bird songs.

"Narcissus," from the suite "Water Scenes," is the most popular of all Nevin's instrumental writings, and (although it was Opus 13!) it was really the number which brought him success. *Narcissus,* it will be remembered, was the son of the Greek god, *Cephisus.* This "Lovely Boy," when gazing into the limpid waters of a clear pool, fell in love with his own reflection, with unhappy results, as it caused him to pine away until he finally turned into the flower which now bears his name.

Perhaps the most familiar single number in the long list of compositions by Moszkowski is the lovely number which has come to be known as "Moszkowski's Serenade." It is softly played by the orchestra, forming a delicate accompaniment to Mr. Kellogg's twittering and warbling.

VOCAL RECORDS

60138 10in. 75c
The British Bulldog's Watching at the Door
(Harry Lauder) — Harry Lauder

70114 12 in. 1.25
Nanny (*I Never Loved Another Lass But You*)
(Harry Lauder-J. H. Milligan) — Harry Lauder

Great Britain has no more enthusiastic patriot than Harry Lauder. His only son, Captain John Lauder, has returned to the French front with the Argyle Highlanders after having been twice wounded; and Mr. Lauder gave up his American tour in order to go back to see his son before he went.

Once in England the comedian looked around to see how he might best serve his country, and finally had himself appointed a recruiting officer, equipped a band of fifteen pipers and took them all over Great Britain at his own expense; and the eight months' tour, counting his own lost engagements, must have cost the comedian more than a hundred thousand dollars.

Mr. Lauder has also written a patriotic song which is now very popular. "The British Bulldog" is a spirited number which will appeal to every sympathizer with the cause of England.

"Nanny" is a new song, which gives Lauder an opportunity to display his talent in a new character, that of a jilted and very tearful lover who tries to explain why the bonds were broken. Just as you are ready to wipe your eyes, however, Harry puts in a humorous touch and you laugh instead.

VOCAL RECORDS—Continued

45084 10in. 1.00
Comin' Thro' the Rye (*Old Scotch Air*) Florence Hinkle
Oh, That We Two Were Maying (Kingsley-Nevin) Florence Hinkle

Miss Hinkle has given us two fine renditions for the May list—the beloved "Comin' Thro' the Rye," and Nevin's highly popular setting of the well-known poem by the Rev. Charles Kingsley.

"Comin' Thro' the Rye," according to Chappell, was first sung in a Christmas pantomime in London in 1795, and was called "If a Body Meet a Body." The original verses referred to the River Rye—"Comin' Thro' the Rye" meaning the crossing of the stream on the stepping stones; and when lads and lasses met in midstream a kiss was usually forfeited! Burns, however, who touched up the verses, is said to have rendered it "Gin' a body kiss a body comin' thro' the grain." The tune, a very old one, is called "The Miller's Daughter."

The Nevin number is perhaps the most liked of all his songs, with the exception of "The Rosary."

The old Scotch ballad and Nevin's lovely pastoral gem are most effectively rendered by this young artist, who seems able to sing any kind of music with charm.

17988 10in. 75c
Molly and the Baby, Don't You Know (*Prohibition Song*) (Taylor-Herbert) Homer Rodeheaver
My Wonderful Dream (*Gospel Hymn*) (Pounds-Gabriel) Homer Rodeheaver

Mr. Rodeheaver, although the busiest of men, found time between the Trenton and Baltimore engagements of the Billy Sunday party to make a number of new records, including his famous Prohibition Song and Mr. Gabriel's well-known gospel hymn, "My Wonderful Dream."

Two unusually fine renditions which admirers of this popular singing evangelist will doubtless hasten to acquire.

17989 10in. 75c
Somebody Cares (*Gospel Hymn*) (Stafford-Rodeheaver) Mrs. William Asher
Nobody Like Jesus (*Gospel Hymn*) (Mapes-Gabriel) Mrs. William Asher

The Victor announces with much pleasure a series of records by another member of the musical staff of the Billy Sunday party. The great audiences which attend the meetings of the famous evangelist have been much impressed with Mrs. Asher's sweet, clear voice, excellent enunciation, and her reverent singing of gospel hymns.

Two favorite hymns have been selected for this singer's first record, and we predict that the rendition will greatly increase the number of Mrs. Asher's admirers.

KITTY CHEATHAM'S FIRST RECORDS

Kitty Cheatham

A Western reporter, in trying to describe Miss Cheatham, said she was a celebrated "disease." Of course he meant *diseuse,* which we all know is French for a woman interpreter of story and song of all nations. Thereupon a celebrated critic said the reporter was not far wrong, as Miss Cheatham was very *catching* and her humor was *infectious!*

The editor of this bulletin, feeling unequal to the task, will ask one of Miss Cheatham's admirers to describe her work. Says Evelyn Nichols Kerr in a recent issue of the *Bookman:* "I have often heard of Kitty Cheatham, the greatest entertainer of children in the world, but I had never seen her till one day at the Lyceum Theatre, when she gave the first of her annual Christmas matinées. Then I understood why she is affectionately called a Christmas and an Easter gift to the Children. Not only must I tell you why she is this regal gift, but something of these Children as well. They are the hungry children of the world, the unsatisfied, questioning children, who, gray-haired and living through long years, trying above all to be men and women, find, on the threshold of half a century, that the supreme end of life is to become as a little child. These are the Children, besides those unquestioning, luminous-eyed ones, who form over half of Miss Cheatham's audience, and who go again and again to hear her and find inspiration in her art.

"If you would see a transformation, go to the Lyceum on one of Miss Cheatham's matinée days. Look at the approaching Processional! There they come! The Tired Business Man and the Tired Business Woman; the Jaded Opera Goer and the Fagged Bridge Player; the Society Devotee and the Indefatigable Church Worker. Some are carrying flowers, all are carrying tired minds and hearts, all except the little Lords of the procession, the Children. The Children *know,* they have been before, and they press forward with a faith and expectancy which defies all weariness.

"But, lo, the transformation, when two hours later a laughing Recessional appears! Less than half were children in that long Processional, and, behold, as they emerge from the Lyceum doors the Recessional is made up *entirely of children.* There they go, you have but to look to see them with not a tired mind or heart on face or sleeve. The Magic Piper has been at work!"

CHEATHAM RECORDS—Continued

45082 10in. 1.00

Nursery Rhymes—No. 1 — Kitty Cheatham
"Little Boy Blue" (E. Coolidge)—"Little Miss Muffet"—"Georgie Porgie"—"Pussy-Cat" (E. Rickett)—"Little Bo-Peep" (From "20 Nursery Rhymes," by Edmond Rickett)

Nursery Rhymes—No. 2 — Kitty Cheatham
"Baa, Baa, Black Sheep" (E. Rickett)—"Baby Bunting"—"Pat-a-cake"—"Hickory, Dickory, Dock"—"Mary, Mary" (From "20 Nursery Rhymes," by Edmond Rickett)

45086 10in. 1.00

Swing Low, Sweet Chariot (*Primitive Negro Chant*) **(2) I Don't Feel No-Ways Tired ("I am Seeking for a City")** (*From "Cabin and Plantation Songs"*) — Kitty Cheatham

Walk in Jerusalem Just Like John (2) Sinner, Please Don't Let This Harvest Pass (*Old Negro Spirituals*) — Kitty Cheatham

Miss Cheatham has chosen to introduce herself to the great Victor audience by means of her quite unique presentation of the old Nursery Rhymes. She is probably the greatest authority in the world on the literature of childhood in song and story, and, though "Mother Goose" has lived with us for over two centuries, we feel that we have only just made her acquaintance when she is introduced to us by this artist, who has sung these delightful rhymes to children, irrespective of age, in almost every country of the world.

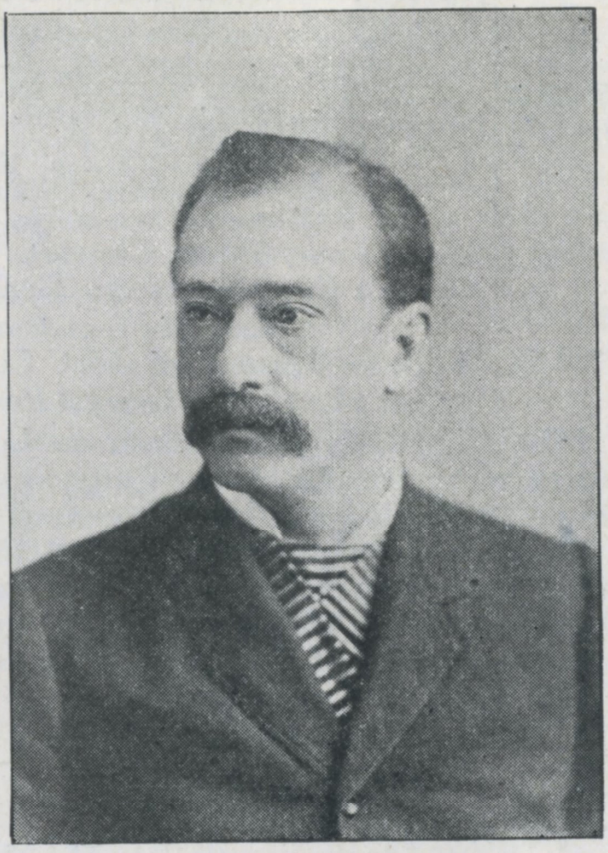
Miss Cheatham is well equipped, by birth and personal observation, to sing with authority the genuine old negro songs; her work along these lines is of rare ethnological and cultural value. She was sung to sleep by these songs, and gives them exactly as she has heard and sung them always—in their primitive and undeveloped state. The demand for the preservation of her interpretation of them has been very great, and we feel that the public will appreciate the privilege of hearing an exact reproduction of these beautiful old songs, just as they were sung by the faithful old negroes—those "children of a larger growth." With the exception of a few Indian songs and the songs of Stephen Foster these are the only American folk-songs we have.

This accomplished and universally admired artist will, of course, make records exclusively for the Victor.

Silhouette by William Fuller Curtis

VOCAL RECORDS—Continued

Harrigan and Hart



Dave Braham

FROM PHOTOGRAPHS KINDLY LOANED BY THE HARRIGAN FAMILY

35537 12in. 1.25

Songs of the Past—No. 9 (Olcott-Mack-Scanlan Songs)
Victor Mixed Chorus

Chorus, "My Beautiful Irish Maid"—Solo, "Molly-O"—Solo and Quartet, "Sweet Inniscarra"—Solo, "The Story of the Rose"—Male Quartet, "My Wild Irish Rose"—Chorus, "When Irish Eyes are Smiling"

Songs of the Past—No. 10 (Harrigan-Hart Melodies)
Victor Mixed Chorus

Chorus, "Mulligan Guard"—Solo and Chorus, "Charleston Blues"—Solo, "The Mountain Dew"—Solo and Mixed Quartet, "Paddy Duffy's Cart"—Chorus, "Hello! Bab-by"—Chorus, "Hurry Little Children"—Finale, "Mulligan Guard" (Harrigan-Braham)

Two highly interesting revivals of old songs which are well worth while and which make many of the present-day numbers seem poor indeed!

The first medley might be called "Reminiscences of the Irish Minstrels," for all of these sweet-voiced tenors have been minstrels indeed, producing melodious songs of Irish sweethearts and Ireland's beauties, and singing them to charmed audiences throughout the country. Scanlan, who wrote and sung the favorite "Molly-O," is gone, but the others still live and may they long remain to delight admirers of charming songs which have no taint of vulgarity.

When Edward Harrigan died recently the New York *Times*, in the course of an interesting article, said: "It did not mean much to

the matinée girl and her blithe escort to read this week the line, 'Edward Harrigan is Dead,' but there was not a New Yorker of middle age who failed to stop and read and say, 'So old Ned Harrigan is dead, is he? Well, well, how time flies!'"

Old lines of old songs were remembered, springing out of nooks and corners of brains which had hardly suspected their existence for many a year. What a good song Ned Harrigan could write—how catchy a melody Dave Braham could set down to his comrade's lines—what a fine, jovial old time that was forty years ago, when Harrigan and Hart played a part in the city's life, and a most intimate and affectionate one.

They were a jolly, wholesome lot. There was Ned Harrigan, handsome, charming, the hardest sort of worker—dramatist, actor, singer, dancer, stage manager, everything. There was Tony Hart, charming, too, but not of Harrigan's steady turn of mind, fun-loving, fun-making; John Wild, who could be as negro as any negro, the best colored impersonator, perhaps in that day; William Gray, not less skilled than Wild, some thought; Harry Fisher, who played German; Annie Yeamans and Eugene O'Rourke, who are still living, and lastly, there was Dave Braham, who composed the catchy music of the charming songs Harrigan used to write. They were all a big family on the best of terms with themselves and the audience.

Our Mr. Rogers was much embarrassed when he came to select from such a wealth of material, but the selections he finally made seem most happy ones. We can see, however, that a second edition will be demanded by those whose favorites have not been included!

It is interesting to note that in response to the Catalogue Editor's request for suggestions for the "Songs of the Past," by far the largest vote was for the Harrigan-Braham melodies.

NEW DOUBLE-FACED RECORDS

(Selected from the Single-Faced List.)

17938 10in. 75c

Cocoanut Dance (Andrew Herman) — Victor Orchestra

Old Wine in New Bottles (*Old Minstrel Songs*) — Victor Military Band

"Oh! Dat Watermelon"—"I Want to See the Old Home"—"Old Cabin Home"—"Oh! Dem Golden Slippers"—"Twinkling Stars are Laughing, Love"

35513 12in. 1.25

Songs of Ireland — Victor Mixed Chorus

Chorus, "The Harp that Once Thro' Tara's Halls"—Solo, "The Last Rose of Summer"—Solo and Chorus, "Love's Young Dream"—Solo, "The Wearing of the Green"—Solo, "Killarney"—Chorus, "Come Back to Erin"

Songs of Scotland — Victor Mixed Chorus

"Scots Wha' Hae"—"Blue Bells of Scotland"—"Loch Lomond"—"Comin' Thro' the Rye"—"Here's Health to Bonnie Scotland"—"Annie Laurie"—"The Campbells are Comin'"—"Will Ye No Come Back Again"—"Auld Lang Syne"

55066 12in. 1.50

Lucia Sextette—*Chi mi frena* (*What Restrains Me*) (Donizetti) *In Italian* — Victor Opera Sextette

Rigoletto Quartet—*Bella figlia dell' amore* (*Fairest Daughter of the Graces*) (Verdi) *In Italian* — Victor Opera Quartet

VOCAL RECORDS—Continued

CAWTHORN SINGS HIS NEW HITS

55074 12in. 1.50

I Can Dance With Everybody But My Wife (*From "Sybil"*) (Cawthorn-Golden) — Joseph Cawthorn

It's a Small World (Frank Craven-J. L. Golden) — Joseph Cawthorn

"I can dance with everybody but my wife!"

Mr. Cawthorn, in spite of the fact that he has a long list of brilliant successes behind him, has probably made the hit of his life in "Sybil," that melodious and highly entertaining comedy in which he is jointly starring with Miss Sanderson and Mr. Brian. And the bright particular spot in the production is Cawthorn's song, "I Can Dance With Everybody But My Wife," which is decidedly the best topical song written in the twentieth century. The audiences simply roar with delight, and keep the poor man coming back with additional verses till he has to beg for mercy.

Mr. Cawthorn has given four of his best verses and each seems funnier than the preceding one.

With the "Sybil" song is another very amusing number which contains much philosophy. You will indeed think this is a "small world" when Mr. Cawthorn has given his views on the subject.

This famous comedian now makes records *exclusively* for the Victor.

VOCAL RECORDS—Continued

17982 10in. 75c
The Little Brown Church in the Vale (Pitts) Victor Male Quartet
When They Ring the Golden Bells for You and Me (Marbelle) Imperial Quartet

The Old Church at Bradford

Two most interesting male quartet records are offered in this May list. The Victor's new organization gives an old-time ballad which has an interesting history. It was written by Dr. William S. Pitts, in 1866, and was inspired by the old church at Bradford, Iowa, which he attended in his boyhood. To his own surprise Mr. Pitts' song became widely popular and was sung in almost every church, home and school in the country.

The 50th Anniversary of the founding of the Little Brown Church, was celebrated in 1914 by a grand reunion of those who had worshipped there. Mr. Pitts is still living at the home of his son in Brooklyn.

The new Imperial record is a melodious darky number, which is given with some unique chime effects.

MISCELLANEOUS SPECIALTIES

35538 12in. 1.25
Old Country Fiddler Hears Billy Sunday Charles Ross Taggart
Old Country Fiddler at the Wedding Charles Ross Taggart

Mr. Taggart was raised among the Green Mountains of Vermont and lives there still. He knows all about the oddity and quaintness as well as the sterling worth of the "Old Town Folks" of New England, and so has had abundant opportunity to study the life models from which he has created the characters which appear in his entertainments. He has been associated with the leading Lyceum Bureaus for the last fifteen years and has acquired a very large following among people who like clean, high-class fun instead of the suggestive variety which most vaudeville performers think it necessary to give the public. His music is real music, his impersonations miraculously faithful and his humor is simple, direct and original.

The Old Fiddler has heard a lot about this here feller Billy Sunday, and decides to go down to the city and find out for himself what it is that brings so many thousands to hear the ex-baseball star. He is much impressed, becomes a firm believer in the Sunday methods, and tells all about it in a very quaint manner. On the reverse is an amusing account of an attempt to use a Victrola for the Wedding March—a fine idea, if you don't happen to put on the wrong record! Suppose, for instance, you should accidentally play "She May Have Seen Better Days"! But we will let the Old Fiddler give the story.

Title Pages of the May Popular Songs

POPULAR SONGS OF THE MONTH

17977 10in. 75c	**In a Dusty Caravan**	James Reed-J. F. Harrison
	Allah, Give Me Mine!	Harry McClaskey
17983 10in. 75c	**Cumberland**	Gladys Wilbur
	Down Where the Swanee River Flows *(From Winter Garden Production)*	Peerless Quartet
17984 10in. 75c	**Sighing**	Henry Burr
	Good-Bye, Good Luck, God Bless You	Henry Burr
17985 10in. 75c	**No One But Your Dear Old Dad**	American Quartet
	Come Back to Erin, Mona Darling	James Reed-J. F. Harrison
17986 10in 75c	**When the Right Girl Comes Along**	Billy Murray
	Long Live the Ladies	Billy Murray
17991 10in. 75c	**Wake Up, America!**	Frederick Wheeler
	Are You Half the Man Your Mother Thought You'd Be?	Harry Macdonough
17992 10in. 75c	**Luana Lou** *(From "Ziegfeld's Midnight Frolic")*	Peerless Quartet
	Some Sort of Somebody *(From "Very Good Eddie")*	Brown-Murray
17993 10in. 75c	**Siam**	American Quartet
	All Aboard for Chinatown	American Quartet

COMPOSERS AND PUBLISHERS OF THE POPULAR SONGS

Title	*Author*	*Composer*	*Publisher*
All Aboard for Chinatown	Davis	Brookman	Shapiro, Bernstein & Co.
Allah, Give Me Mine	Roma	Ball	M. Witmark & Sons
Are You Half the Man Your Mother	Wood	de Costa	Leo Feist
Come Back to Erin, Mona Darling	Reed	Reed	M. Witmark & Sons
Cumberland	Mohr	Mohr	Shapiro, Bernstein & Co.
Down Where the Swanee River Flows	McCarron	A. Von Tilzer	Broadway Mus. Cor.
Good-Bye, Good Luck, God Bless You	Brennan	Ball	M. Witmark & Sons
I Can Dance With Everybody	Cawthorn	Golden	T. B. Harms
In a Dusty Caravan	Gilbert	Gilbert	Jos. W. Stern & Co.
It's a Small World	Golden	Golden	T. B. Harms
Long Live the Ladies	Young-Goetz	Meyer	Waterson, Berlin & Sons
Luana Lou	Buck	Stamper	T. B. Harms
No One But Your Dear Old Dad	Murphy	Marshall	Jerome H. Remick & Co.
Siam	Johnson	Fischer	Leo Feist
Sighing	Stover	Stover	Harold Rossiter Co.
Some Sort of Somebody	Janis	Kern	T. B. Harms
Wake Up, America	Graff, Jr.	Glogau	Leo Feist
When the Right Girl Comes Along	McLellan	Finck	Hawkes & Sons

PRONOUNCING TABLE OF COMPOSERS AND SINGERS

Beethoven (*Bay'-tow-ven*)
Boheme (*Bow-ehm'*)
Braslau (*Brass'-lough*)
Donizetti (*Don-i-zet'-tee*)
Dvořák (*Dvor'-zhak*)
Gounod (*Goo-noh'*)
Haydn (*High'-dn*)
Journet (*Zhur-nay'*)
Kreisler (*Krice'-ler*)

La Brabançonne (*Lah Brah-ban-sonn*)
L'Africana (*Af-ree-kah'-nah*)
Lucia (*Loo-chee'-ah*)
Martinelli (*Mar-tin-el'-lee*)
Mendelssohn (*Men'-d'l-sohn*)
Meyerbeer (*Meyer'-baer*)
Moszkowski (*Mos-koffs'-kee*)
Mozart (*Moh'-tsart*)

Pietro (*Peay'-troh*)
Puccini (*Poo-chee'-nee*)
Rossini (*Ros-see'-nee*)
Tosti (*Tos'-tee*)
Verdi (*Vair'-dee*)
Wiegenlied (*Vee'-gen-leedt*)
Wienerisch (*Vee'-neh-rish*)

FOREIGN RECORDS

(Selected from the May Foreign List)

GERMAN OPERATIC RECORDS

55071 12in. 1.50
Die Königskinder—*Bin ein lustiger Jägersmann* (*Duett 1. Akt, 1. Teil*) (Humperdinck) (*Soprano and Tenor Duet with Orchestra*) Lola Artôt de Padilla-Karl Jörn
Die Königskinder—*Willst du mein Maienbuhle sein, du Blumenreiche?* (*Duett 1. Akt, 2. Teil*) (Humperdinck) (*Soprano and Tenor Duet with Orchestra*) Lola Artôt de Padilla-Karl Jörn

55073 12in. 1.50
Götterdämmerung—*Mime hiess ein mürrischer Zwerg* (*Erzähl. des Siegfried, 1. Teil, 3. Akt*) (Wagner) (*Tenor with Orchestra*) Carl Burrian
Götterdämmerung—*Zu den Wipfeln lauscht' ich* (*Erzähl. des Siegfried, 2. Teil, 3. Akt*) (Wagner) (*Tenor with Orchestra*) Carl Burrian

RECORDS BY A FAMOUS PORTUGUESE BAND

67722 10in. 75c
Vem cá mulata (*Maxixe Brazileiro*) (*Band*) Guarda Republicana de Lisboa
Toujours—*Polka* (E. Cyriaco) (*Band*) Guarda Republicana de Lisboa

67723 10in. 75c
Mala Posta—*Mazurka* (E. Cyriaco) (*Band*) Guarda Republicana de Lisboa
Infanteria 26—*Marcha* (Fão) (*Band*) Guarda Republicana de Lisboa

67724 10in. 75c
Rapsodia—*Primeira parte* (Moraes) (*Band*) Guarda Republicana de Lisboa
Rapsodia—*Segunda parte* (Moraes) (*Band*) Guarda Republicana de Lisboa

67725 10in. 75c
Manola (*Celebre valsa de cornetim*) (M. Canhão) (*Band*) Guarda Republicana de Lisboa
Soldado de Chocolate (O. Strauss) (*Band*) Guarda Republicana de Lisboa

67733 10in. 75c
Baile Oriental (E. Cyriaco) (*Band*) Guarda Republicana de Lisboa
Recordação—*Mazurka* (M. Canhão) (*Band*) Guarda Republicana de Lisboa

GERMAN AND DANISH MARCHES

67424 10in. 75c
Erinnerung an St. Moritz—*Marsch* (A. Metzdorff) (*German*) Apollo Orchester
Jägerauszug—*Marsch* (*German*) Apollo Orchester

67586 10in. 75c
Dansk Potpourri Marsch (*Band*) (*Danish*) Victor Musikkaar
Kong Christian (H. C. Lumbye) (*Band*) (*Danish*) Conway's Band

NOTE.—For other records in foreign languages see the many Foreign Supplements—containing 32 Portuguese, 14 Mexican, 10 Hungarian, 10 Swedish, 8 Ruthenian, 6 Russian, 6 Danish, 6 Hebrew, 10 German and 8 Polish—to be had of any Dealer.

Last Month's Records

RED SEAL RECORDS

CARUSO, Enrico

88552 La Reine de Saba—*Prête-moi ton aide* (*Queen of Sheba—Lend Me Your Aid*) (Gounod) 12-in. $3.00

87242 Luna d'Estate (*Summer Moon*) (Riccardo Mazzola-F. Paolo Tosti) 10-in. $2.00

CULP, Julia

64552 Dutch Serenade (S. de Lange) 10-in. $1.00

ELMAN, Mischa

64538 Menuett in D (No. 2) (Haydn-Burmeister) 10-in. $1.00

GLUCK-REIMERS

87227 Das Steierland (*"Hoch vom Dachstein an"*) (*Folk-Song*) 10-in. $2.00

RED SEAL RECORDS—Continued

HEMPEL, Frieda
87234 Wiegenlied (*Cradle Song*) (Mozart) 10-in. $2.00

KREISLER, Fritz
64556 Spanish Dance (*Enrique Granados*) (arr. by Kreisler) 10-in. $1.00

JOURNET, Marcel
64558 La Brabançonne (Belgian National Song) (Ch. Rogier-F. Campenhout) 10-in. $1.00
64557 Le Père de la Victoire (*Father of Victory*) (An old French Patriotic Song with new text) (Louis Ganne) 10-in. $1.00

MARTINELLI, Giovanni
64286 Rigoletto—*Questa o quella* (*'Mid the Fair Throng*) (Verdi) 10-in. $1.00

McCORMACK, John
64428 Beautiful Isle of Somewhere (Pounds-Fearis) 10-in. $1.00

POWELL, Maud
64521 Gondoliera (*Boat Song*) (Louis Victor Saar) 10-in. $1.00

SCHUMANN-HEINK, Ernestine
88549 One Sweetly Solemn Thought (Carey-Ambrose) 12-in. $3.00

EDUCATIONAL RECORDS

35530 12in. 1.25
Country Dance from "Nell Gwyn" (German) Victor Military Band
Dances from "Henry VIII" (German) Conway's Band
(1) Morris Dance (2) Shepherd's Dance

35531 12in. 1.25
The Southerner March (Russell Alexander) Conway's Band
The Thunderer March (Sousa) Victor Military Band

35532 12in. 1.25
Dorothy Three-Step—*Mazurka* (J. B. Lampe) Victor Military Band
Cupid and the Butterfly—*Intermezzo* (d'Albret) Victor Military Band

17937 10in. 75c
Little Shoemaker (2) **Song of Iron** (3) **The Blacksmith** (Riley-Gaynor) Elsie Baker
Baa, Baa, Black Sheep (2) **How Many Miles to Babylon** (3) **Bobby Shafto** (4) **Baby Dear** (Riley-Gaynor) Olive Kline

INSTRUMENTAL RECORDS

35527 12in. 1.25
Midsummer Night's Dream—*Nocturne* (Mendelssohn) Victor Concert Orchestra
Midsummer Night's Dream—*Intermezzo* (Mendelssohn) Victor Concert Orchestra

35524 12in. 1.25
Romeo and Juliet Selection (Gounod) Pietro
Barber of Seville—*Overture* (Rossini) Pietro

INSTRUMENTAL RECORDS—Continued

17973 10in. 75c
- **Hungarian Dance, No. 5** (Brahms) — Joseph Moskowitz
- **Hungarian Czardas** — Joseph Moskowitz

17928 10in. 75c
- **Colombia Waltz** (Mariano Valverde) — Blue and White Marimba Band
- **Marimba March** — Blue and White Marimba Band

17939 10in. 75c
- **Maria, Mari** (Di Capua) — McKee Trio
- **Manzanillo** (Robyn) — McKee Trio

DANCE RECORDS

35528 12in. 1.25
- **Very Good Eddie**—*Medley One-Step* (Jerome Kern) — Victor Military Band
  "If I Find the Girl"—"Isn't It Great to be Married"—"I'd Like to Have a Million in the Bank"—"On the Shore at Le Lei Wi"
- **Around the Map**—*Medley Fox Trot* (Herman Finck) — Victor Military Band
  Introducing "Here Comes Tootsi"—"When the Right Girl Comes Along"

35533 12in. 1.25
- **Bugle Call Rag**—*Fox Trot* — Victor Military Band
- **Some Sort of Somebody**—*Fox Trot* (From "Very Good Eddie") (Jerome Kern) — Victor Military Band
  "Old Boy Neutral"—"Babes in the Wood"—"Some Sort of Somebody"

35534 12in. 1.25
- **The Princess Pat Waltzes** (Victor Herbert) — Victor Dance Orchestra
  "Love is Best of All"—"Allies"—"Two Laughing Irish Eyes"—"Flirting"—"Neapolitan Love Song"—"All for You"
- **Somewhere a Voice is Calling**—*Medley Waltz* — Victor Dance Orchestra
  Introducing "Sunshine of Your Smile"—"Simple Confession"

VOCAL RECORDS

55065 12in. 1.50
- **Good-Bye** (Tosti) — Reinald Werrenrath
- **Oft in the Stilly Night** (Thomas Moore) — Reinald Werrenrath

17956 10in. 75c
- **I'm Neutral** (Leon de Costa) — Olive North
- **I'm a Lonesome Melody** (Young-Meyer) — Olive North

17965 10in. 75c
- **Hawaiian Love Song** (Barton) — Ward Barton-Frank Carroll
- **Sleep, Baby Sleep** (New Version by Barton) — Ward Barton-Frank Carroll

MISCELLANEOUS SPECIALTIES

35518 12in. 1.25
- **Jimmy Trigger Returns from the War** (*Comic Specialty*) — Golden and Hughes
- **The Curiosity Hunt** (*Comic Specialty with Banjo*) — Golden and Marlowe

17960 10in. 75c
- **To My Dog** — Billy B. Van
- **Mickey the Pum Pum Man** — Billy B. Van

MUSICAL COMEDY SUCCESSES

17974 10 in. 75c
- **Here Comes Tootsi** (*From "Around the Map"*) (McLellan-Finck) — Alice Green
- **So Long, Letty** (*From the Musical Comedy "So Long, Letty"*) (Earl Carroll) — Alice Green-Raymond Dixon

35529 12 in. 1.25
- **Gems from "Sybil"** (Graham-Jacobi-Smith) — Victor Light Opera Co.
  Chorus, "The Captain of the Crimson Hussars"—Solo, "Love May be a Mystery"—Solo, "Lift Your Eyes to Mine"—Solo and Quartet, "I Like the Boys"—Chorus, "When Cupid Calls"
- **Gems from "Very Good Eddie"** (Jerome Kern) — Victor Light Op. Co.
  Chorus, "Wedding Bells are Calling Me"—Solo, "Babes in the Wood"—Solo, "If I Find the Girl"—Duet, "Some Sort of Somebody"—Solo and Chorus, "On the Shore at Le Lei Wi"

POPULAR SONGS OF THE MONTH

17935 10 in. 75c
- **At the Fountain of Youth** — Dan W. Quinn
- **Hello! Boys, I'm Back Again** — Dan W. Quinn

17943 10 in. 75c
- **The Lights of My Home Town** — Peerless Quartet
- **There's a Broken Heart for Every Light on Broadway** — Edna Brown

17959 10 in. 75c
- **Down in the U-17** — Billy Murray
- **Since Mother Goes to the Movie Shows** — Peerless Quartet

17967 10 in. 75c
- **Young America, We're Strong for You** — Peerless Quartet
- **Songs We Used to Sing in Dixie Land** — James Reed-J. F. Harrison

17968 10 in. 75c
- **Memories** — John Barnes Wells
- **One Fleeting Hour** — Elsie Baker

17969 10 in. 75c
- **Sweet Cider Time When You are Mine** — Peerless Quartet
- **Way Down in Arkansaw** — Billy Murray-Irving Kaufman

17970 10 in. 75c
- **I Love You, That's One Thing I Know** — William Barnes
- **Always Be Honey to Me** — Albert Campbell-Henry Burr

17971 10 in. 75c
- **On the Hoko Moko Isle** — Collins and Harlan
- **When I'm a Sargent Man** — Collins and Harlan

17972 10 in. 75c
- **That Soothing Symphony** — American Quartet
- **Those Good Old Days Back Home** — American Quartet

45079 10 in. 1.00
- **You're the Best Little Mother That God Ever Made** — George MacFarlane
- **Good Night, Good Night** — George MacFarlane

TEN VICTOR RECORDS
which should be in every home

	Number	Size	
On, Wisconsin! *March* (Purdy) Victor Military Band **Pasadena Day March** (Vessella) Vessella's Italian Band	17781	10	$0.75
Whispering Hope (Hawthorne) Olive Kline-Elsie Baker **Abide With Me** (Lyte-Monk) Olive Kline-Elsie Baker	17782	10	.75
Gems from "Robin Hood"—*Part I* (De Koven) Victor Light Opera Co. **Gems from "Robin Hood"**–*Part II* (De Koven) Victor Light Opera Co.	35413	12	1.25
Trumpeter, The (Barron-Dix) John McCormack	74432	12	1.50
Rigoletto—*Caro nome* (*Dearest Name*) (Verdi) *In Italian* Nellie Melba	88078	12	3.00
Pagliacci—*Prologo* (*Prologue*) (Leoncavallo) *In Italian* Pasquale Amato	88326	12	3.00
Trovatore—*Miserere* (Verdi) *In Italian* Destinn, Martinelli, Opera Cho.	88530	12	3.00
Fiddle and I (Goodeve) Alma Gluck and Efrem Zimbalist	88539	12	3.00
Blue Danube Waltz (Strauss) *In Italian* Frieda Hempel	88540	12	3.00
Trovatore—*Ai nostri monti* (*Home to Our Mountains*) (Verdi) *In Italian* Homer-Caruso	89018	12	4.00

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